

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

MAY 89

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Deborah Anne Banyas PRESENT POSITION artist

DATE AND PLACE OF BIRTH: June 21, 1953 Cleveland, Ohio

CATEGORY/PRIMARY MEDIA: Textile Sculpture

ART TRAINING (Schools, Scholarships, etc.):

BA - Baldwin-Wallace College

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.



THE CLEVELAND MUSEUM OF ART  
ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Deborah Anne Banyas

DATE AND PLACE OF BIRTH: June 21, 1953 Cleveland, Ohio

PRIMARY MEDIA Textile Sculpture

ART TRAINING - Schools, Scholarships, etc.:

BA - Baldwin-Wallace College

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION: full time studio artist

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We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.  
Thank you for your cooperation.



THE CLEVELAND MUSEUM OF ART  
ARTIST BIOGRAPHY

MAY 86

(216) 774-8319

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Deborah Anne Banyas

DATE AND PLACE OF BIRTH: June 21, 1953 Cleveland, Ohio

PRIMARY MEDIA Textile Sculpture

ART TRAINING - Schools, Scholarships, etc.:

BA. - Baldwin - Wallace College - 1975

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

May Show '82, '84, '85  
"Beauty & the Beast" - Mansfield Art Center - 1986  
"Artful Partners" - Mather Gallery - 1986  
"Good Humor" - Jackie Chalkley Gallery, Washington DC 1985  
One person show - Cullen Concepts, Dallas, TX, 1985  
ACC Craftfair - Baltimore, Md. 1986

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

numerous private collections

AWARDS:

Special mention - May Show '85

PRESENT POSITION: self-employed artist.

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We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.  
Thank you for your cooperation.



THE CLEVELAND MUSEUM OF ART  
ARTIST BIOGRAPHY

MAY 85

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Deborah Anne Banyas

DATE AND PLACE OF BIRTH: June 21, 1953 Cleveland, Ohio

PRIMARY MEDIA Textile Sculpture

ART TRAINING - Schools, Scholarships, etc.:

BA - Baldwin-Wallace College

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

May Show

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

numerous private collections

AWARDS:

PRESENT POSITION: full time artist

.....

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.  
Thank you for your cooperation.



THE CLEVELAND MUSEUM OF ART  
ARTIST BIOGRAPHY

MAY 82

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Deborah Anne Banyas

DATE AND PLACE OF BIRTH: June 21, 1953 Cleveland, Ohio

PRIMARY MEDIA Fiber-graphics

ART TRAINING - Schools, Scholarships, etc.:

Baldwin-Wallace College - B.A. 1975 Berea, Ohio  
B-W Scholarship 1971-75

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

All Ohio Graphics Exhibition - Dayton Art Institute 1974  
May Show - Cleveland Museum 1975  
Anderson Winter Show - Anderson Fine Arts Center, Anderson, Ind. 1975  
Honolulu National Print Show - Honolulu Academy of Art - Honolulu 1975  
Village Center National Print Competition - Florida Tech Univ, Orlando 1976  
Baycrafters Annual Show - Bay Village, Ohio 1976-77  
Pro cenium '81 - Kenneth Beck Center, Lakewood, Ohio 1981

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

many private collections

AWARDS:

Summerfair - Best in Show

PRESENT POSITION:

self-employed designer - craftsman

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We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.  
Thank you for your cooperation.



THE CLEVELAND MUSEUM OF ART  
ARTIST BIOGRAPHY

~~MAJ 25~~ MAY '25

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Deborah Anne Banyas

DATE AND PLACE OF BIRTH: 6/21/53 Cleveland, Ohio

PRIMARY MEDIA Printmaking: Lithography, Serigraphy, Stencil. 9

ART TRAINING - Schools, Scholarships, etc.:  
Baldwin-Wallace College

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

All Ohio Graphics and Photography - Dayton Art Institute

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION: Student

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We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.  
Thank you for your cooperation.



NOV 14 1990

# MEMO-LETTER

Black River Studios/Black River Editions

181 Forest Street  
OBERLIN, OHIO 44074

(216) 775-2238

DATE: \_\_\_\_\_ FILE NO.: \_\_\_\_\_

ATTENTION: \_\_\_\_\_

SUBJECT: \_\_\_\_\_

T  
O

Tom Hinson

☐ URGENT!

☐ AS SOON AS  
POSSIBLE

☐ NO REPLY  
NECESSARY

Hi, Tom!

The only materials we would like to have returned are  
the slides and you can keep them as long as you need them.

Thanks!

SIGNED

Terry & Deborah

DATE

11-12-90







## **BLACK RIVER STUDIO/GALLERY**

22 Carpenter's Court

Oberlin, Ohio 44074

(216) 775-2238

Located in the Old Creamery  
behind the South Main Street stores.

Featuring the work of Deborah Banyas and T.P. Speer.







**BLACK RIVER STUDIOS/EDITIONS**

181 Forest Street, Oberlin, OH 44074

(216) 775-2238



## C u r r i c u l u m V i t a e

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Deborah A. Banyas -Textile Sculpture

181 Forest Street; Oberlin, OH 44074

216-774-8319

Studio: 22 Carpenter's Court; Oberlin

216-775-2238

Birth: June 21, 1953, Cleveland, Ohio

Education: B.A., Baldwin-Wallace College, 1975

Group and solo exhibitions: (select)

Mark Milliken Gallery, New York, NY; Abacus Gallery, Portland, ME; The American Hand Gallery, Westport, CT; Suzanne Brown Gallery, Scottsdale, AZ; The Artful Hand Gallery, Boston, MA; Art Mecca, Chicago, IL; Bennett Galleries, Knoxville, TN; Blue Streak Gallery, Wilmington, DE; Craft and Folk Art Museum, Los Angeles, CA; Art Works, La Jolla, CA; Museum of Contemporary Art, Honolulu, HI; Zero Minus Plus, Santa Monica, CA; Museum of Contemporary Art, Los Angeles, CA; Des Moines Art Center, Des Moines, IA; Jackie Chalkley Gallery, Washington, DC; Cameron's, Chapel Hill, NC; Exit Art, Long Boat Key, FL; Flying Shuttle, Seattle, WA; Gallery 500, Elkins Park, PA; Gazelle Ltd., Baltimore, MD; Ferrin Gallery, Northampton, MA; Urban Artifacts, Greensboro, NC; Ohio Designer Craftsmen, Columbus, OH; Society for Art in Crafts, Pittsburgh, PA; Smile Gallery, San Francisco, CA; The Textile Museum, Washington, DC; Vis a Vis, West Hartford, CT; The Cleveland Museum of Art, Cleveland, OH; American Craft Museum, New York, NY; Craft and Folk Art Museum, San Francisco, CA; St. Louis Museum of Art, St. Louis, MO; Indianapolis, IN; The Museum of Contemporary Art, Houston, TX; Milwaukee Art Museum, Milwaukee, WI; John Michael Kohler Art Center, Sheboygan, WI.

Published work: American Craft, Fiber Arts, Threads, Matter, The Guild, Traveler's Guide to American Crafts.

Her home and collections were featured in a 1989 article in Country Living Magazine.





Deborah Banyas, "Blue Squaw," stitched, stuffed cotton; beads; feathers; 40" x 25" x 22"



## Deborah Banyas

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"The roots of my current textile sculpture go all the way back to my childhood when I first became enchanted with sewing and designing clothes for dolls and myself. I always knew I wanted to be an artist but after investigating all the 'normal' art media in college, I felt most comfortable when I returned to textiles, but this time with a higher purpose in mind.

"The forms and subjects of my work spring from my love of animals and folk art (especially American and Mexican) as well as my passion for collecting fabrics, buttons and buckles.

"The basic problem I had to overcome was that of forcing 'dollmaking' techniques to the level of sculpture without sacrificing the charm, warmth and

humor that attracted me in the first place. Technically the works are more complicated than they look. Often to get forms to stay in the right position armatures, counterweights, straps, tucks and extremely tight stuffing must be used. Although I don't consider the figures as toys, some of them have optional characteristics that may encourage a collector to experiment with different arrangements."

Deborah Banyas

Deborah Banyas works full time as an artist in a studio in her Oberlin, Ohio home. She received a B.A. from Baldwin-Wallace College in 1975, but is essentially self-taught. Her work has been represented in *American Craft* and *The Guild*.

### RECENT EXHIBITIONS

Vermont State Craft Center  
Cameron Craft Gallery  
Los Angeles Museum of Contemporary Art  
Abacus Gallery  
Case Western Reserve University  
Society of Arts and Crafts  
Great Northern Corporate Center Gallery  
Joyce Petter Gallery  
16 Hands Gallery  
The Private Collection  
Culler Concepts  
Jackie Chalkley Gallery  
Firelands Association for the Visual Arts

### AWARDS

Cleveland Museum of Art May Show  
Columbus Winterfair





LANEY OXMAN

INCORPORATED  
GALLERY

PRESENTS

RECENT WORKS BY

DEBORAH BANYAS  
TEXTILE SCULPTURE

AND

LANEY OXMAN  
CERAMICS

MAY 17-JUNE 11, 1988

RECEPTION: TUESDAY, MAY 17, 5:00-8:00 P.M.





DEBORAH BANYAS

INCORPORATED  
G A L L E R Y  
1200 MADISON AVE  
NEW YORK, NY 10128



ADDRESS CORRECTION REQUESTED



# Swatches

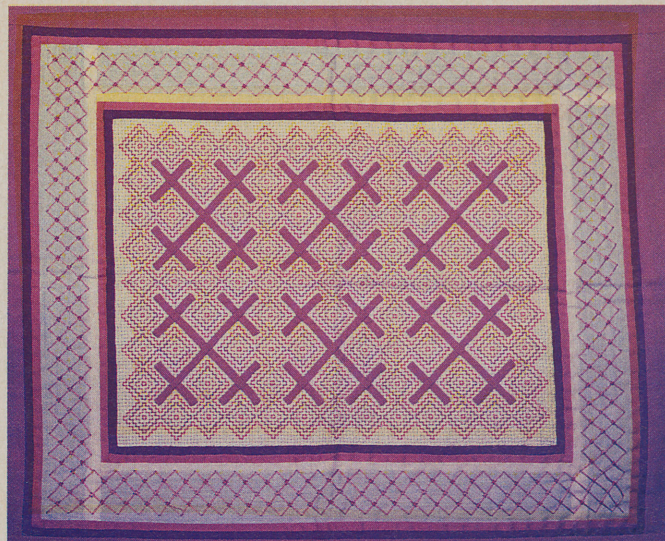
## Hmong

(Continued from Page 7)

appliqué, tuck and fold appliqué, couching, cross-stitch, and counted satin stitch. The dominant color strategy is to create as vivid a contrast as possible, acting as a counterbalance to subtle and delicate needlework.

Hmong women have always been quick to adapt aspects of their neighbors' work. Life in refugee camps has resulted in the exchange of many elements of traditional dress, developing a new "generic" costume that includes the colorful batiked and indigo-dyed skirts of one group and the finely decorated belts and pockets of another.

For the Hmong in this country, embroidery story cloths are a very important link with their past. "They are very good to show people what happened, to show our children," says Sy Vang Lo, manager of Hmong Folk Art, Inc. in Minneapolis. "Instead of writing books, we show you our story with embroidery." Two styles have emerged in the last



Hmong design shown here uses more subtle "American" colors. Photo: Susan Graves.

10 years. One is an arrangement of brightly colored two-dimensional images of plants, animals, village scenes, and escape scenes. The other is a more linear narrative that often attempts to incorporate newly learned English words.

To make pa ndau more economically feasible, colors have been softened to appeal to American tastes, patterns have been simplified, and it has

been put to new uses on American-style clothing, bedspreads, wall hangings, Christmas ornaments, and Christian liturgical vestments. However, serious collecting of pa ndau as a folk art continues to encourage traditional motifs and colors. Classes, workshops, and apprenticeship programs for young Hmong women have been instituted in some cities.

Hmong women are also

discovering American quilt patterns. And St. Paul Hmong Handwork shop owner Corrine Pearson sells pre-cut reverse appliqué patterns to American quilters looking for new challenges. Pa ndau, even when Americanized, retains its strong sense of geometric design. It stays true to the color strategy of the most vivid contrast possible, keeping its freshness and vitality intact.

Despite these developments, fewer and fewer women are making pa ndau. Perhaps one or two generations from now, when learning a new language and culture are not such immediate survival issues, it will once again be a popular activity. Maybe then there will be time for young people to relearn the intricate patterns and rediscover their cultural relevancy. In the meantime, the American needlework tradition has become richer for knowing pa ndau.

— Susan Graves



Susan Graves is a freelance writer and graduate student in applied design at the University of Minnesota. She plans to base her master's thesis on the geometric designs and colors of Hmong needlework.

Typical Hmong village scene story blanket.

Photo: Susan Graves.



# Gallery

## DEBORAH BANYAS: Serious Whimsy

As a little girl, Deborah Banyas's favorite diversion was to frequent local flea markets and antique shops. She was always on the lookout for interesting fabrics and accessories that she could incorporate into her own handmade clothing. Later in life, as she began experimenting with various graphic media, she also began to acquire odd bits of Americana and found herself particularly attracted to eccentric folk dolls from the early part of this century. Her career was born when she took this inspiration back to the sewing machine instead of the drawing board. Her husband, a graphic artist, provided technical and design advice, and a successful business began to develop revolving around an aesthetic that Deborah calls "Serious Whimsy."

While some people attach a "soft sculp-

ture" label to Banyas's work, it is far from soft either physically or philosophically. Preferring the term "textile sculpture," she explains that her larger works contain steel armatures and are often stuffed so tightly that people think they are made of leather, wood, or paper maché. Surfaces are embellished with acrylic paint, buckles, beads, wire, and other artifacts. The effect ranges from charming humor in small wall pieces to commanding, standing figures that appear to be guarding mystical chambers. For the last several years she has marketed her work primarily through galleries and a network of private collectors.

The artist recently traveled to the American Southwest, Mexico, and Guatemala and came home with a fresh set of inspirations. The colors of New Mexico liberated her palette, the humor

of the wood sculptures she found in the tiny Mexican village of Arrazola confirmed the viability of humor in art, and the handwoven textiles she found in the Guatemalan Highlands added a new dimension of richness to the surfaces of her sculptures. All her expeditions have yielded duffle bags full of raw materials along with native folk art that will undoubtedly be incorporated into her new sculptures.

— T.P. Speer

*T.P. Speer is a graphic artist living in Oberlin, Ohio.*

*Blue Caribou, 1989; cotton, feathers, beads; machine and hand stitching, stuffing; 58 by 59 by 15 inches. Photo: John Seyfried.*





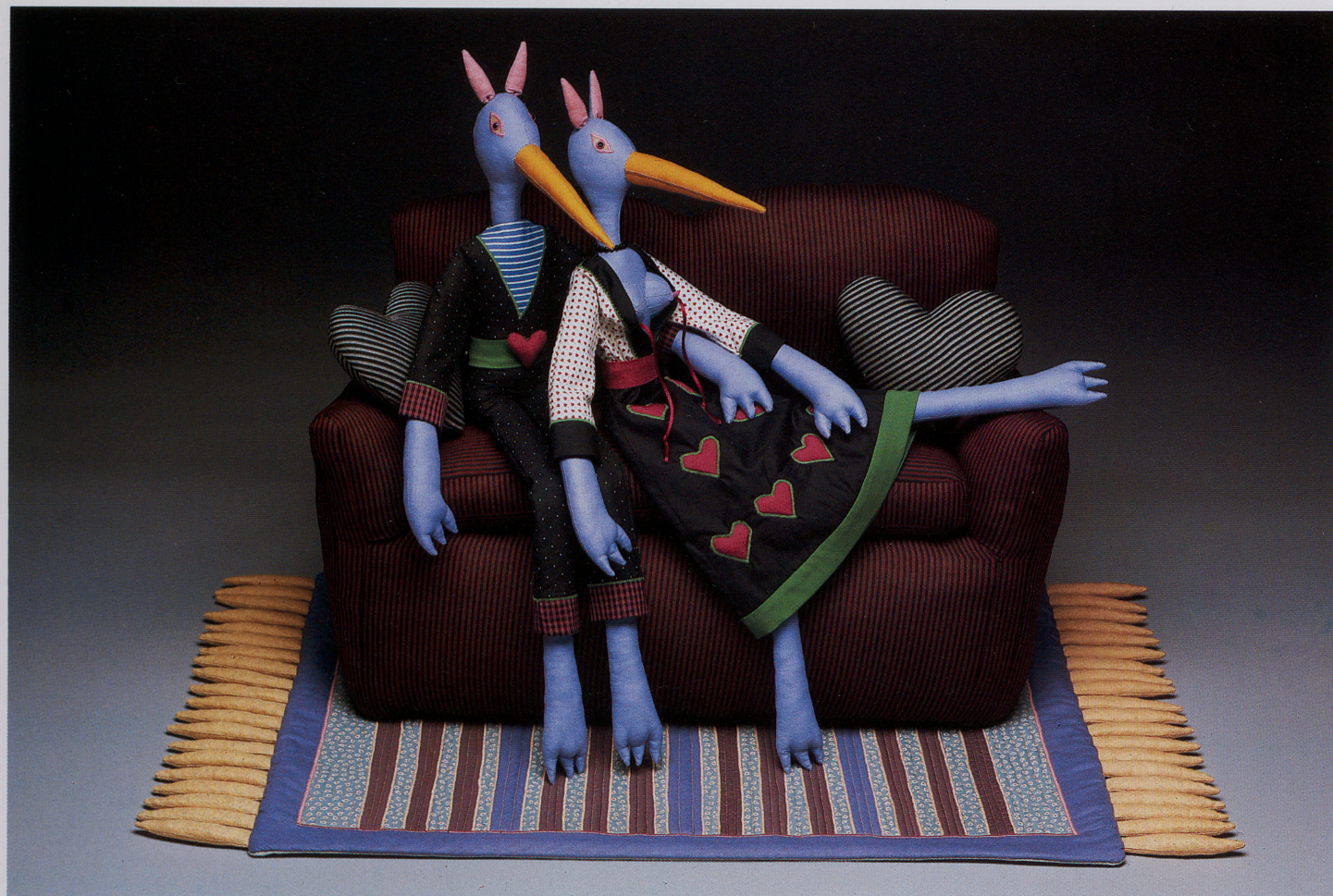
## Deborah Banyas

Black River Studios  
181 Forest Street  
Oberlin, OH 44074  
(216) 774-8319

Deborah Banyas creates textile sculptures that take the shape of animals in anthropomorphic, witty situations. Relief or freestanding pieces can be made with or without furniture for use in lobbies, windows, advertising graphics, corporate and personal collections. Sketches and color work-ups for a specific site can be made, and the artist is willing to work on projects involving elaborate environments. Examples of some creatures available: goat, bird, dog, fish, snake, fox, ram, cat. Slide or print portfolio is available.

(top) "Leopard With Walking Blackfish," 31" x 40" x 26" appliquéd, embroidered, stitched, stuffed cotton

(bottom) "Love Birds," 22" x 36" x 21".





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(top) "Odalisque," 30" x 52" x 34" appliquéd, embroidered, stitched, stuffed cotton  
(bottom) "The Ibex," 29" x 21" x 17"

